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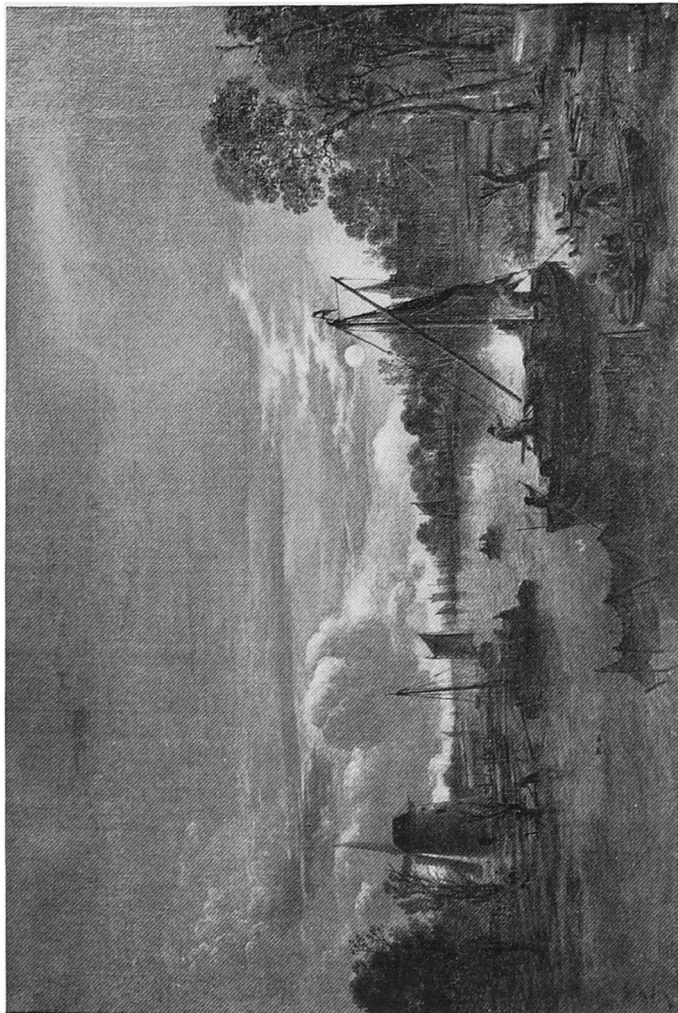
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RIVER VIEW
By Aert Van Der Neer
Courtesy of the Art Institute of Chicago



BRUSH AND PENCIL

VOL. XVI

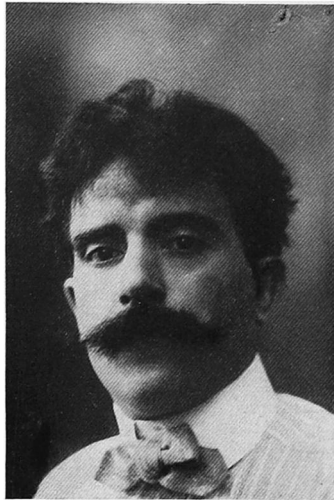
JULY, 1905

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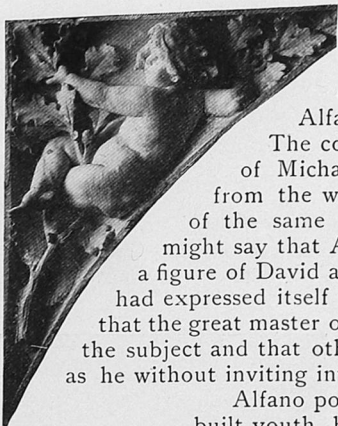
THE WORK OF VINCENZO ALFANO

The sculptors who come to this country from Europe evidently turn their steps hither in the belief that a promising field is to be found here for the practice of their art. There are now a large number of such artists in the United States who were born abroad. Some, like St. Gaudens, Bitter, Rhind, Konti, and others who might be named, came here early in life, and though educated in the art centers of the Old World, have grown to artistic maturity in an American atmosphere, and so are scarcely to be distinguished from our native-born sculptors. Others have come from foreign shores after attaining there not only an education in the elements of their profession, but standing and reputation in the world of art. They have come to the New World expecting to find in its newly awakened artistic enthusiasm appreciation of their talents and genius.

Among these artists is Vincenzo Alfano, of New York. He came from Italy, and his standing there is attested by the fact that he was professor in both the Royal Academy of Fine Arts of Naples and the Industrial Museum of the same city, and won numerous medals in both France and Italy. The sculptor was born at Naples, November 11, 1854. At an early age he began his studies at the Academy of Fine Arts where he took some school prizes for drawing and modeling. Graduating from the Academy in 1875, he visited Rome, Florence, Venice, and Paris. Returning to his native city, he settled there, and in 1877 finished a life-size figure, "Il Freddo," for which he was awarded a bronze medal at the National Exhibition of Fine Arts. This marked the beginning of his artistic career in the Old



VINCENZO ALFANO
From a Photograph



SPANDREL
By Vincenzo Alfano

World. The following year he received from the Paris Salon honorable mention for his figure, entitled, "Una Pompeiana." One of Alfano's best works is his figure of David. The conception is wholly different from that of Michael Angelo's great achievement, and from the work of Donatello and other sculptors of the same era who essayed this theme. Some might say that Alfano exhibited "nerve" in executing a figure of David after Michael Angelo's supreme genius had expressed itself in such a figure. But his work shows that the great master of the fifteenth century did not exhaust the subject and that other artists may attempt the same task as he without inviting invidious comparison.

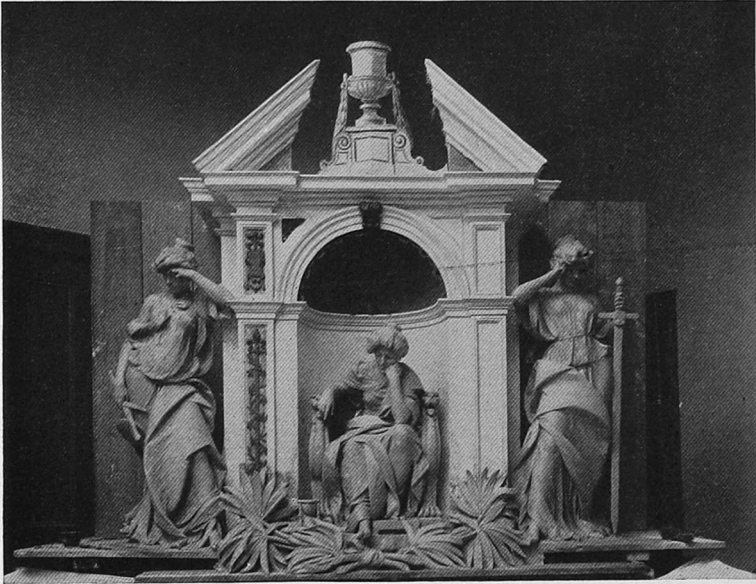
Alfano portrayed David as a slight though well-built youth, having a face almost girlish in beauty, yet evincing determination and courage. This work was shown at the International Exhibition in Venice in 1887, and was purchased by the department of public instruction for the Modern Art Gallery. He showed a small bronze work, entitled, "Alla Fontana," at the Mostra del Lavoro in Naples in 1890, which won him a silver medal. The next year he executed a work which he considers his best achievement in sculpture, a life-size figure of the great Roman orator Cicero, depicting him just rising from his chair in the Senate to deliver the famous denunciation of Cataline. The figure of Cicero received the municipal prize of one thousand liras, awarded by the city of Naples in 1891 for the best work of the annual exhibition.

One of the most graceful and beautiful of Alfano's sculptural creations is a high relief in bronze, eighteen feet high, with life-size figures, made as a monument for the Buchy family, and to be seen in the cemetery at Naples. The grouping and the effects produced by the gradual subsidence from high relief in the lower part of the composition to low relief in the upper part are exceedingly fine. The work has a quality of delicacy and grace seldom found in a sculptural memorial of its kind. In a lesser degree the same remark applies to a sarcophagus in bronze with a bas-relief representing "The Weeping Virgin," made for the Ferow family, to be seen in Naples.



CARYATID
By Vincenzo Alfano

Alfano was professor for nine years at the Industrial Museum at Naples. In 1898 he came to America and established a studio in New York. Among the works he has executed since reaching this country are a high-relief representing the dance, and three large bas-reliefs, entitled "The Love of the Angels." Alfano seems to be especially happy, as has been noted, in the sculpture of works in relief.



TIME—FOR PENNSYLVANIA STATE CAPITOL
By Vincenzo Alfano

"Mother Love" is one of the things Alfano has done in America. It portrays a mother bending tenderly over her infant child and looking into the eyes of her chubby darling. He executed for the Colonade of States at the St. Louis World's Fair a group typifying "Strength." His "Cicero" was shown in the art exhibit at St. Louis, and also a recent work, entitled, "Screwing Up His Courage," the subject being a nude boy preparing for a plunge in the water. The "Cicero" was awarded a medal and the figure of the boy was highly praised and was requested by the Pennsylvania Academy of Fine Arts for its one hundredth anniversary exhibition.

Although favorably known on the other side, when Alfano came to America, he had to wait for the people of this country to discover

him. He worked in shops, lacking commissions for sculpture, and put his hand to whatever came in his way, while hoping for employment strictly in the line of his profession. His talents are now receiving recognition. He has been commissioned recently by the architect of the new State Capitol of Pennsylvania at Harrisburg to execute many of the decorative figures and groups for that splendid structure, upon the sculptural adornments of which some three hundred thousand dollars is to be expended—an unprecedented sum.



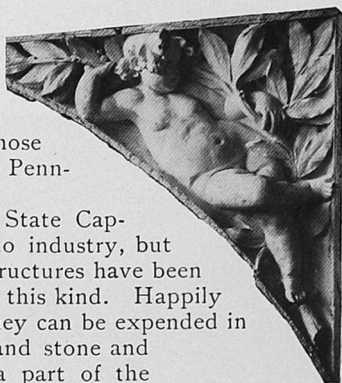
DANCE—BAS-RELIEF
By Vincenzo Alfano

Alfano has been at work recently in his studio in West Fifty-fifth Street, New York, on the clay models for a number of these decorations. One of them is a group for the base of a candelabrum. It typifies the four seasons. Spring is shown in a female figure awakening from sleep; Summer is portrayed by a girl surrounded by objects emblematic of that season; Autumn is represented by a woman of buxom aspect with fruits and grain, signifying maturity and abundance; the figure of an aged man portrays Winter. While the theme is not novel, its handling is artistic and full of sentiment. The group is to be in bronze. The sculptor's work includes several caryatids in marble for entrances as well as pediment figures and spandrels. All these are to be in marble. An effective decorative group is com-

posed of Cupids supporting a globe perched on which is a screaming eagle with outspread wings. Another group upon which the sculptor began work but a short time ago will commemorate the Indians whose story is associated with the history of Pennsylvania.

Such works as the Pennsylvania State Capitol afford encouragement not only to industry, but to art. Too often in the past such structures have been erected with little regard to results of this kind. Happily the day has gone by when public money can be expended in large amounts for brick and mortar and stone and costly interior furnishings without a part of the appropriation being set aside for such adornments as the sculptor and mural painter may provide. As in industry, so in art, native and foreign born workers labor together, for it is in this way that America has become great. We need not fear that the influx of Old World artists will in any degree jeopardize our native art. The men of alien birth who have ability enough to succeed in their new environment and gain

commissions have proved themselves adaptive to the needs and conditions confronting them—perhaps we may say they have in large measure succeeded by reason of the fact that they have conformed to the new conditions and sought honestly and earnestly to meet the new needs. They in a sense have acted as a sort of leaven in the body of American workers, while on the other hand the native workers have been for the foreigners a no uncertain guide. The general opinion is, that the future for plastic art has never been so bright as at the present time. Not only is there a growing appreciation in our larger cities of sculpture as an architectural embellishment, but there is a much greater willingness on the part of legislators to divert public money to providing it. It matters little where the workers come from, provided we get the sort of art we need. As has been lately pointed out, there are few sculptors of ability now idle in this country, and if America adopts the plan of certain European nations, as is being advocated, of giving encouragement to sculptors, they will be busier than ever.



SPANDREL
By Vincenzo Alfano

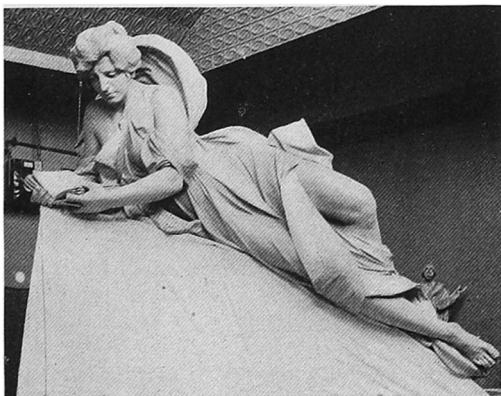


CARYATID
By Vincenzo Alfano

EDWARD HALE BRUSH.

THE FINE ARTS EXHIBITION AT PORTLAND

The fine arts exhibition at the World's Fair recently opened in Portland is by common acceptance one of the best displays of its kind yet offered to the public by a similar enterprise. It is select rather than extensive, and herein it differs radically from the great collection



INSTRUCTION
By Vincenzo Alfano
Pennsylvania State Capitol

shown at St. Louis. Frank Vincent Du Mond, in whose hands the preparation of the exhibit was placed, aimed to have a comparatively few canvases thoroughly representative of the leading artists of the world—many of the pictures may be properly termed masterpieces—and to incorporate an educational feature that would be impracticable if he had sought merely to get together a

great miscellaneous collection. It would scarcely be possible—if it were desirable—for Portland to command the works that could easily be secured by the great metropolitan cities, and Mr. Du Mond showed wisdom in the policy he adopted.

It is not my purpose at this early date to give more than a general idea of the exhibition, but this will doubtless be acceptable information to the reader. A more extensive article, with illustrations, may follow in BRUSH AND PENCIL. Briefly expressed, Mr. Du Mond has prepared an exhibition calculated to give a good idea of the best in art that has been done in France, Holland, Italy, England, and America in the last two centuries, a sort of résumé, if one may so express it, told in terms of choice canvases. His plan has been to select and arrange the pictures that those who cared to make a study could have full opportunity, and those who merely wished to feast their eyes for a moment would also be satisfied. Mr. Du Mond did not provide for those who sought merely famous names. An artist

himself, he sought artistic effect and educational values only. Of each man whose pictures he exhibits he has several examples, so that the man's whole career can be seen, his first success and his last work.

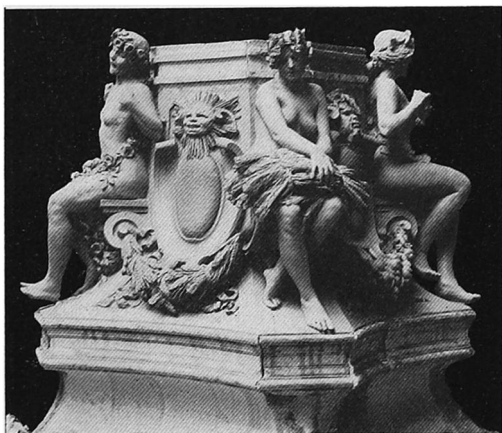
The gallery, which is low and vaulted, with artificial light, has seven divisions and a small room at the entrance. There is no attempt at chronology, and all the examples of one man's works are only placed together when the artistic effect will permit it. The public may be after names, but Mr. Du Mond is firm on the point of effect. He does make some concessions, however, by hanging the impressionists in one gallery and most of the old masters in another.

Gallery A is devoted to the impressionists, though containing a few works from other schools. Most prominent are Monet, the great leader of the impressionist movement, Pissaro, Sisley, Childe Hassam, and John H. Twachtman. The Americans are represented by several canvases. Puvis de Chavannes, who decorated the hallway of the Boston Library, also has three easel pictures there, a rare collection of this mural painter's works. J. Alden Weir and Theodore Robinson are also there. Mary Cassatt and Robert Reid, who really class with De Chavannes, have pictures in this gallery.



HIGH RELIEF IN BRONZE
By Vincenzo Alfano
In Cemetery at Naples

The Dutch and English old masters are gathered in Gallery B. Rubens's "Holy Family" occupies a place of honor, as does Turner's "Bay of Naples." In one panel are four small canvases by Rousseau, Jules Dupré, and Paul Potter, a fine collection in itself. Corot and Watteau also hang there, and likewise Monticelli's landscapes and Romney and Bonnington's portraits and Tryon's animals. Courbet, De Kuyser, Constable, Jan Lievens, Jan Steen, Cuyp, Diaz, Porbus, are gathered in one small room. A young girl's portrait by Whistler, hangs close to the door, and in the place of honor opposite the "Holy



THE SEASONS—SPRING AND SUMMER
By Vincenzo Alfano

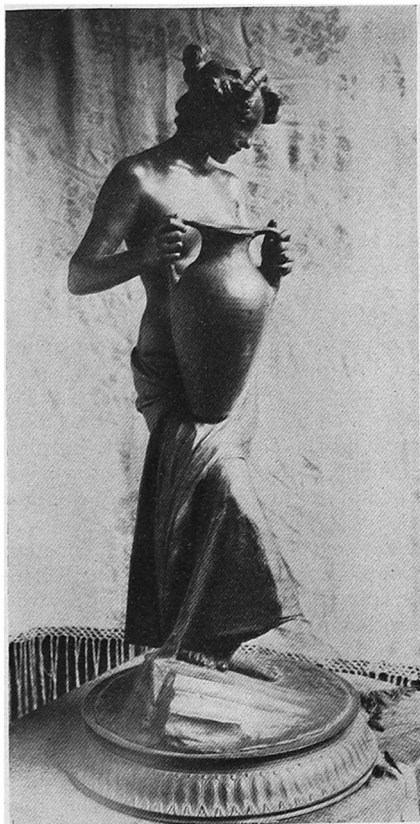
Family" is Millet's "Man With the Hoe." In Gallery C, George Romney's famous "Lady Hamilton," so often reproduced, stands conspicuous in its loveliness. Here, too, are Sir William Beechey, George de Forest Brush, William M. Chase's stunning portraits, a portrait painted by Mr. Du Mond himself, Courbet again, and a family group by J. L. David, whose name will last beside that

of Napoleon, whose likeness he preserved for all time.

Gallery D is next. Here are the landscapes of Inness, pictures of every kind by Alexander H. Wyant, Boudin, Robert C. Minor, Arthur B. Davies, Thomas W. Dewing, Douglas Volk, and Horatio Walker. In Gallery E are pictures of Charles H. Davis, Winslow Homer, J. Francis Murphy, Gifford and Reynolds Beal, A. B. Talcott, Jules Turcas, Alphonse Jongers, Charlotte Coman, and a dozen others. Portland women who attended Farmington School back in Connecticut will be pleased to see in Gallery F a beautiful portrait of their old school-mistress, Miss Porter, by Robert Brandegee. In this room John W. Alexander and Hugo Ballin have the places of honor. Here are Leonard Ochtman, Edwin B. Child, and Carleton Wiggins. In Gallery G, the last, are Rousseau again, Henry S. Hubbell, Thomas S. Dewing, and many other artists of prominence.

In part, such illogical dispersion and duplication is merely an inevitable effect of individualism in men and institutions. Donors are guided largely by personal acquaintance and predilection; institutions are seldom magnanimous enough to decline or divert into

logical channels valuable gifts which lie aside from their proper work. In a matter so essentially temperamental as collecting and bequeathing works of art, no organization will ever wholly eliminate caprice, but an intelligent committee might at least define the proper functions of its constituent libraries and museums, might set up an ideal to which private benefactors would gradually approximate, and, by the exchange of loan collections, or where conditions permit, by actual purchase or barter, might do much to reduce to order a group of institutions that have "just grown." Such a board, since our museums and libraries are mostly of a half-private nature, could probably have no official standing, and would exercise very limited powers, but it is a matter in which intelligence and good will may easily gain the weight of authority without its invidiousness. By degrees a kind of friendly compact might do away with harmful dupli-



UNA POMPEIANA
By Vincenzo Alfano

cation and competition. In short, a museum and library board might fairly hope to accomplish in the field of art the useful work that a clearing house now effected in the field of philanthropy by the Charity Organization Society is doing—a work eminently desirable.

We need emphatically a more plentiful supply of general ideas in

matters artistic. Take the case of the Metropolitan Museum—not because it is exceptional, but because it is most striking; at present it falls in its contents and policy somewhere between the National Gallery and the South Kensington Museum. It is building up a collection of choice articles chiefly for purposes of human delight, and it is assembling heterogeneous, if comprehensive, collections chiefly from the point of view of historical study and of practical design. These aims are in a measure incompatible; at least they require clear perception and judicious recognition in the arrangement of galleries. Evidently it would be unfortunate for the Museum haphazardly to make all art to be its province, in disregard of the parallel activities of the great libraries and museums of the metropolitan district. It might turn out that a far greater specialization than at present exists is desirable, that the rough division between the fine and industrial arts which is strictly and successfully observed at Berlin and less stringently in London and Paris would be expedient here also. One may conceive, for example, that the field of the applied arts might with advantage be left to institutions like the Cooper and Pratt, where these exhibits are immediately serviceable to the artist artisan, and not less available for the student and art-lover. And if testamentary conditions stood in the way of actual transfer of exhibits, there could be no obstacles to loans—for long or for short periods.

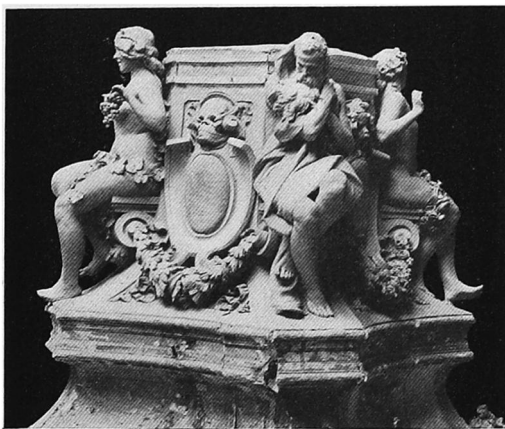
Short of such radical readjustment, it would do the officers of our



DAVID
By Vincenzo Alfano

libraries and museums much good merely to know what the others are doing, and a body that expressed the best judgment of the city on art matters would have abundant *raison d'être*. We have no doubt that from the present personnel of these institutions a board could be chosen which would soon acquire an influence corresponding to the unquestioned scholarship and sagacity of its presumptive members.

NEW YORK EVENING POST.



THE SEASONS—AUTUMN AND WINTER
By Vincenzo Alfano

BOSTON'S SUMMER ART EXHIBITION

The Copley Society's summer exhibition of works by contemporary American painters and sculptors, which opened recently in Copley Hall, to continue until September 12, is the first important recognition by one of the Boston art associations of what the dealers have come pretty well to understand, that in the vacation season a much larger and more national public can be reached from Boston than at any other time of the year. For, as the New York Post points out, at North Shore and South Shore resorts within an hour's ride of the city are thousands of summer residents—New York artists, literary folk, and bankers, Chicago and Kansas City packers, Southern planters and manufacturers, foreign diplomats, and visitors. The present summer exhibition, which will, it is hoped, be the first of a series, was originally intended to be national in scope, but on account of the haste in which it was arranged, a great majority of the painters and sculptors represented are residents of Massachusetts.